

# NATIONAL GALLERY OF ART

NEWS RELEASE

SIXTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • REpublic 7-4215 extension 248

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Washington, D. C. July 8, 1966. An exhibition of City Views is being shown through the end of summer in the ground floor east corridor of the National Gallery of Art, near the cafeteria. The prints, in various media, cover the period from the beginning of the 16th century through the mid-twentieth. The earliest (1502) is a view of Nuremberg - a simple, map-like representation with the points of a compass designated in Greek. A second view of the city 50 years later is more picturesque. ~~These~~ <sup>Its</sup> tiny figures in action foreshadow the work of the 17th century artists Callot and Wenzler Hollar whose etchings of Nancy and Strassburg are hung next to the views of Nuremberg.

The 18th century was a high noon for city views. Two of Canaletto's famous Vedute are shown, depicting



towns near Venice with their special atmosphere of sunshine and misty heat.

Hand colored aquatints were popular forms of art in the late 18th and early 19th century and one of their greatest exponents was Thomas Rowlandson. His striking and quaint views of Amsterdam and Antwerp are in this exhibition.

One aquatint of particular interest is a view of the cities of Georgetown and Washington as they appeared in 1801. There are also three views of Paris by one of the greatest of all etchers, the 19th century artist, Charles Meryon. Close by are a lithograph by Richard Parkes Bonington of the Clock Tower at Evreux, and a pencil drawing of Sion by Samuel Prout.

In the early years of the 20th century, the work of Muirhead Bone and his contemporary, Ernest Lumsden, characterize the mood of British art about the time of the first world war. The exhibition ends on a modern note, with a huge intaglio view of Florence by the American printmaker, Moishe Smith. In dimensions, technique and mood this last picture is a long way from the Nuremberg view of 1502.